2:Richards E-5 (1930-1934)1939
FQ5 Bemba FQ5

laborious and the product bitter to the taste. European salt is much better liked, but it is hard to get except in districts near white stores. In distant parts of the country both European and Mpika salt are used for barter, and the traveller will notice as he gets farther and farther away from civilization that the purchasing power of salt goes up and that of money goes down. The white man's carriers are given salt in part payment for their work so that they may buy their provisions with it, and women prefer it to any other form of payment for small services. I have often found that children would rather be given a little European salt than a sweet, and they eat it neat. At Katenda's village during a period of shortage (March 1933) some children, who had been living for some weeks chiefly on gourds, picked up grains of salt from the floor of my tent with moistened fingers. Their avid faces were striking.

The craving for salt is so strong that the word itself (*umucele*) has come to have figurative meanings. In proverbs and folk-tales the husband goes to fetch salt from distant places, and this represents the fulfilment of his duties as a husband. In the girls' initiation ceremony the woman who dresses up as a mock bridegroom at one stage of the ritual, carries an imitation lump of salt over her shoulder, and small pieces are included among the sacred objects (*mbusa*) presented to the girl during the rite. In the ceremonial of founding a chief's new village, salt, together with flour and meat, are buried in the foundations of the ruler's hut. Nowadays, too, the word *umucele* is sometimes used as a generic term for European goods as being the most highly valued of these. Two old women who came to live near Kasama because of the shopping facilities there, described their motive as, 'We came to lick a little of the white man's salt'.[1]

(*c*) *Meat.* The natives' longing for meat is also almost a craving. Meat and fish are considered the *umunani par excellence* and a special word *ubukashya* is used to describe the hunger for meat as distinct from other foods. The supply of game has probably always been inadequate in this area, but the situation is considerably worse to-day. I have noticed that natives returning from the copper field, however sceptical they may be of the other advantages of civilization, are all unanimous that 'It is fine to get so much meat.' In his own country it is no exaggeration to

[1] *Twaisako kumyanga tumucele.*

3: Richards E-5 (1930-1934)1956
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Songs Sung During the Ceremony

No. 40. *The star* (*ntanda*) (Fig. 3). This is a big pot with a narrow mouth and perforated sides. A lighted taper is put inside so

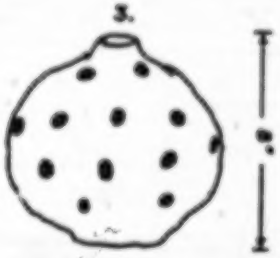

Fig. 3. *The Star* (*with perforations so that a lighted taper will burn inside*).

that it shines out to represent star-light. A pottery lid is then fitted on top and the initiated girl must balance it on her head, if possible with the torch remaining alight inside. The company sings:

Ulekashye ntanda bushiku;	You gaze at the stars at night;
Ulantuka ukashika.	You revile me obscenely.

Interpretation. Here there seems to be a complicated double meaning, and probably more than two. Women answered questions about this figurine with shame and hesitation. They said that the light which shone through was the blood inside the woman, which it is so terrible to display. *Ukashika* is to be grave, weighty but also to become red. The most horrible curse a man can use is to swear by the menstruation of his wife. It is a thing which a woman can hardly bring herself to whisper in explanation. The surface meaning is, however, given cheerfully. However badly a husband swears at his wife, she must not answer back. This is a typical example of words with a readily repeatable meaning and concealed associations known as 'things underneath' (*fintu fya panshi*).

No. 41. *The little spoon* (*kakombo*) (Fig. 4). The initiate stands opposite the 'bridegroom' on the last night of the ceremony.[1] She pretends to pour water on 'his' hands with the model of the spoon

[1] Represented by his sister.

3: Richards E-5 (1930-1934)1956
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Appendix B

	Nimpa kalonde.	Give me my little hoe,
	Neebaule kongwe.	So that I can make ready the hymen.
	Mulume wamona.	You have seen your husband.

Fig. 10. *The Hoe.*

[96] *Interpretation.* Here is a good example of different layers of meaning. First the initiate is to work hard at hoeing. Another rational explanation was that the girl was to be taught how to hoe when pregnant without hurting herself. Then a woman said, with a gesture and a wink, the girl would be hoed up by her husband as the ground is. The second of the two rhymes has a frankly sexual meaning—the girl wants to be given to her husband.

No. 11. *The egret* (*nkoba*) (*the white bird associated with the magic of whitening or cleansing*).

No. 48. *The egret* (*nkoba*) (Fig. 11). The company sings:

We kakoba! We koni!	You little egret! You bird!
Shimwalaba mpemba.	Do not forget the whitewash.

or

Nkoba yandi yapwa,	My digging stick is finished;
Yalobela mwibala.	It is lost in the garden.